

A FEW NOTES AND OBSERVATIONS ON THE THEORY AND PERFORMANCE OF KLEZMER MUSIC

BY PETE SOKOLOW

Klezmer music was originally an eastern European folk genre, heavily influenced by other existing native folk genres endemic to that area, i.e. Roumanian, Russian, Polish, Ukranian, Hungarian, Bulgarian, with a strong dose of Gypsy. What makes this music particularly individual is that it was filtered through Jewish ears and consciousness. The tradition of the *khazn* (cantor) and the *nigun* was practically inborn for the Jewish musician, a personage growing up in an ethnically segregated, religion-centered society. It must also be remembered that we are dealing, in essence, with utilitarian, dance-oriented music. Urbanity and sophistication did, indeed, begin to appear in *klezmer* music by the late 19th and early to mid-20th centuries, aided in no small measure by the development of the phonograph record, but equally by urbanization, as large numbers of "shtetl" Jews, including many *klezmerim*, moved to the cities, both in Europe and America. The resulting contact with concert music, European theater and salon music, and American ragtime/jazz and popular song, gave polish and some smoothness to the old folk style, and formed, for better or worse, a kind of second and third-generation *klezmer* music for a more modern era.

We will be looking at *klezmer* music, both earlier and later, from several aspects—dance forms, scales, harmonies, rhythmic patterns, instrument functions—emphasizing accepted performance practices, as gathered from the study of old phonograph recordings and "on-the-job training" received from older *klezmer* performers.

DANCE FORMS

The *Bulgar*, or *Freylekhs*

A lively circle dance, played at moderate to bright tempo. The rhythmic peculiarity that gives the *bulgar* its "lift" is its 8/8 meter, composed of two groups of 3 and one group of 2; $\underline{123} \underline{123} \underline{12}$ which adds up to eight 8ths, the equivalent in time to one 4/4 measure, or

two measures in 2/4 meter. The most basic *bulgar* (*freylekhs*) beat is: $\overset{\sim}{\text{J}} \text{ J} \overset{\sim}{\text{J}} \text{ J} \overset{\sim}{\text{J}} \text{ J}$

While the drummer plays this rhythm and its variations, the piano/accordion and bass play a duple "oom-pah" beat; the resulting tension gives the *Bulgar* its individuality. Examples: "Shtiler *Bulgar*", "Varshaver *Freylekhs*", "Kiever", "Odesser", "Heyser" *Bulgars*, "A Nakht in Gan Eydn", "Bb Minor *Bulgar*" by Dave Tarras, "Dovid Shpil Es Nokh Amol".

The *Khosidl*

A slower dance in duple meter (2/4 or 4/4), in which the melody moves slowly enough to invite embellishment by clarinet, violin, or flute to a greater degree than allowed by the brighter *Freylekh* tempo. Examples: "Reb Dovid's *Nigun*", "Baym Rebe's *Sude*", "Oi Tate", "Ot Azoi". Some specialty dances, such as "Patsh Tantz" and "Broyges Tantz", can also be included in this category.

The *Hora*, or *Zhok*

A slow Rumanian-style piece in triple meter, usually written in 3/8, whose rhythm is distinctive because of the lack of a second beat. It is played $\frac{3}{8} \text{ J } \gamma \text{ J } | \text{ J } \gamma \text{ J } | \text{ J } \text{ etc. } 1_3 \ 1_3 \text{ etc.}$ The

Hora also invites virtuostic ornamentation due to its slow tempo. Examples: "Kandel *Hora*", "Hora Mit Tzibeles", "Gasn *Nigun*", "Nokh A Glezel Vayn", "Firn Di Mekhutonim Aheim".

The *Terkish*

A quasi-Oriental piece in duple meter, slow-moderate in tempo, using a Habanera-like rhythm.

$\frac{4}{4} \text{ J } \gamma \text{ J } \text{ J } | \text{ J } \gamma \text{ J } \text{ J } | \text{ etc.}$

This form was a specialty of the great clarinetist Naftule Brandwein, and is represented here by: "Terkishe Yale V'yovo Tantz", "Arabische Tantz", "Terk in America", and "Yid In Yerushalayim", all Brandwein pieces.

The Sher

A set dance, similar in steps to the Virginia Reel. It is played in duple meter, usually written in 2/4, at a moderate tempo, between a *khosidl* and a *bulgar*. The drummer plays the 8/8 I rhythm at the slower tempo for the *sher*. (Example: "Russian Sher #5"), Shloimke Beckerman's "Galitsyaner Tantz", which is slower than a *bulgar*, is performed in the style of a *sher*.

The Doina

A rhapsodic, ametrical fantasy, often improvised, which served as a showpiece for clarinetists, violinists, mandolinists, flutists, cymbolists, accordionists, trumpeters- even xylophone and banjo doinas exist. The ensemble sustains chords while the soloist articulates. Chord changes are indicated by the soloist as the piece progresses. Usually, the *doina* is the first piece in a three-part suite that includes a *doina*, a *hora* (*zhok*), and a *bulgar* (*freylekhs*) or *khosidl*. *Klezmer* bands have also been called upon to play waltzes and mazurkas (both in 3/4 meter), polkas (2/4), tangos (4/4) European military marches (2/4 and 6/8), and popular pieces from the Yiddish theatre, often in fox-trot, waltz, tango, and even rhumba rhythms.

A Word or Two on Improvisation

It has lately become fashionable to associate *klezmer* music with jazz. Writers talk of flights of fancy, soaring emotional/creative heights, etc. Let it be stated here that we are operating in a highly proscribed, somewhat narrow musical milieu with a set vocabulary and phraseology. I would compare *klezmer* music only with the very earliest post-ragtime New Orleans/ Dixieland of the King Oliver/Original Dixieland Jazz Band stripe- an ensemble based style in which "soloing" goes on while everybody is playing, or an occasional, very short "break". The sort of chord-based improvisation endemic to later jazz is non-existent here. The *klezmer* is expected to embellish the melody in a tasteful, artistic manner; even in the case of the *doina*, the player must adhere to stringent idiomatic strictures. While it is true that a given piece may originally have been improvised, once the piece is "set", improvising is out.

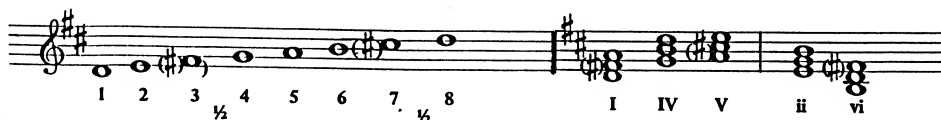
MELODIC AND HARMONIC MODES

Five modes encompass the great majority of traditional *klezmer* tunes. We'll briefly examine each of them separately, beginning with the major and minor modes familiar to all students of western art music. All of the five modes presented here appear with a D as the tonic pitch, for the purpose of easier comparison of their distinctive intervallic structures. The reader should understand that all of these modes are transposable; any mode can begin on any pitch. It is the pattern of whole and half steps, not the starting note, that defines the mode.

Major

This mode needs little explanation. The half steps fall between the 3rd and 4th degree, and the 7th and 8th degree. The half step between the 7th and 8th degree is especially important in the Western music system. It provides the mode with a "leading tone", the seventh note, which has a strong melodic tendency to pull toward the upper tonic note. It also means that the dominant (V) chord will be major, since the third of this chord is the raised "leading tone". These features are crucial in defining tonality or "key".

Notice that all the primary chords: tonic (I), subdominant (IV), and dominant (V) are major in the major mode. The secondary chords ii and vi, which are minor, are used as variants for the primary chords, especially in the internal sections of a tune, where the emphasis may temporarily shift away from the primary key of the tune towards a related key.



Minor

The primary difference between the major and minor modes lies in the position of the 3rd degree of the scale. In the minor, the half step falls between 2 and 3. In the upper half of the scale, some variation occurs according to one of the three forms of the minor: natural, harmonic and melodic.

The natural minor has no alterations away from its usual whole and half step pattern; in D, it would run as follows: D E F G A B \flat C D. The harmonic minor, which is most common in music of the tonal period (about 1600-1900), raises the C to C \sharp , in order to obtain that important leading tone and the major quality in the dominant chord. The melodic minor scale further alters the basic minor interval pattern in order to "correct" the large interval of the augmented second which occurs when the 7th degree is raised to C \sharp ; the 6th degree becomes B \flat . This correction is deemed necessary in Western usage when the scale is used in a certain melodic passage. In such contexts, the augmented second might be regarded as awkward. The Harmonic minor is almost universally used in *klezmer* music. The tonic (i) and subdominant (iv) chords are minor, and the dominant, as we have already seen, is major, due to the chromatic alterations of the basic scale.



The remaining three modes are those which are specifically characteristic of Ashkenazic and other Eastern European music. A.Z. Idelsohn in his "Jewish Music in its Historical Development" has named these cantorial modes according to the first words of the prayers in which they appear: *Ahava Raba* ("Great Love"), *Mi Sheberakh* ("He Who Blesses") and *Adonoi Molokh* ("The Lord is King"). The Idelsohn nomenclature will be used in the interest of clarity.

AHAVA RABA

This mode is commonly known as *freygish* among modern *klezmer* musicians; this probably is an adaptation of the Greek word *phrygian*, which denotes a mode with a half step between the fifth and sixth notes.[1] The *Ahava Raba* mode varies from the *phrygian* in that the third is major creating a wide interval of one and a half steps between the second and third. The seventh may be minor or major according to the melody. For reasons of convenience, pieces in this mode are usually written in the key of the subdominant minor (iv), because most of the notes fall into that signature. The tonic (I) chord is major and the subdominant (iv) is minor. The chord that is usually used in cadences in place of the dominant is the chord of the minor seventh, a whole step below the tonic, which is a minor triad. The *Ahava Raba* mode is referred to in Moshe Bergovski's "Old Yiddish Folk Songs" as "altered Phrygian", for reasons stated above.

A form of the *Ahava Raba* mode is in wide use in the Arab world and in non-Jewish Eastern Europe. Its Arabic counterpart travels under the name "Hijaz", with several spellings of the word.



MISHEBERAKH

This mode like *Ahava Raba*, is characterized by the presence of an augmented second, this time between the 3rd and 4th degree of the scale; the 6th degree is natural and not flatted. This minor-like configuration in the first three notes and the natural 6th degree likens *Misheberakh* to the Dorian mode of medieval church usage. *Misheberakh* consequently is known as "altered Dorian", notably in the writings of Bergovski. Because this mode is widespread in the Ukraine [2] it is also sometimes called "Ukrainian Dorian." Idelsohn notes that the mode is not very prominent in Jewish usage, except in the prayers *Misheberakh* and *Ov Horakhamim*: this would seem to imply that the use of the mode in *klezmer* and other Yiddish folk music is probably strongest in areas where non-Jewish usage reinforces it. Slobin, on the other hand, infers that the most frequent occurrence of the mode is in the area of heavy Jewish population [3] that is, in Rumania and the Ukraine.

Misheberakh presents interesting problems and possibilities of harmonization, because of its raised 4th degree. First, there can be no "normal" subdominant in the functional sense, which is built on the 4th. In the Rumanian usage, and particularly in the frequent use of this mode for the Rumanian *doina*, the major II chord is often used in this subdominant-like function. In later American settings, a diminished chord with a distinctive "bluesy" sonority is generated on the tonic

1. The "Greek" modes in use for medieval plainsong were themselves not really Greek. They were theoretical extrapolations of what was believed by medieval theorists to be ancient Greek usage, and bore little if any resemblance to the supposed original. 2. Idelsohn, op. cit. pg. 184-190 3. Slobin, "Tenement Songs", pg. 185.

chord, using the 1st, 3rd, and 4th degrees of the scale. (in D: using D, F, and Ab as the enharmonic equivalent of G#). Very often, the passages in the *Misheberakh* mode are harmonized only with the tonic minor chord, allowing the 4th, 6th and 7th notes to act as passing tones, or making the triad a four note minor 7th or added 6th chord. A less frequent harmonization uses the major II triad to lead the V minor (Example: "Odessa Bulgar")



ADONOI MOLOKH

The scale of this mode follows the medieval mode known as *mixolydian*. It is essentially a major scale, except for the 7th note, which is a minor interval a whole step below the tonic. The I and IV chords are consequently major, and the V should be minor. For some reason, in virtually all known pieces in the *Adonoi Molokh* mode, a major V chord is used, and a major leading tone 7th is used below the 1 tonic (Examples: "Der Shtiler Bulgar", "Baym Rebn in Palestina")



HARMONIC PHRASE STRUCTURE

Within a given *klezmer* piece, there are usually two, three, or four individual sections. Often there will be a related key change from section A to B, or B to C or C to D, as follows: If section A is in minor, section B or C may go to the RELATIVE MAJOR, the major key a minor third above the tonic (Rel. Maj. of D min.=Fmaj.) Conversely, if the piece starts in major, the move would be to the RELATIVE MINOR, the minor key a minor 3rd below the tonic (Rel. Min. of F maj.=D min.) If section A is in *Ahava Raba*, the usual transition is to the IV (Subdom.) Minor (E *Ahava Raba*—A min., D *Ahava Raba*—G min.) A subsequent change could be to the dominant (VII Min.) (In E *Ahava Raba*—D min., in D *Ahava Raba*—C min.) Clarinetist Dave Tarras favored alternating sections in major and minor, or vice-versa, in the same key (C major-C minor, or C minor-C major).

A problem arises in the harmonization of "Eastern" (i.e. "Oriental") melodies in Western harmony. Hungarian and Gypsy musicians tended to use transitional chords, such as diminished triads and sevenths, ii and vi minor chords and secondary dominants, whereas early *klezmer* recordings show a simpler, more basic concept which allows the raised fourths, major sixths and minor sevenths to act as passing tones over a basic tonic or dominant chord.

Odessa Bulgarish- (as recorded)



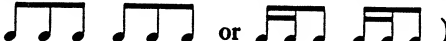
Odessa Bulgarish- (altered harmonics)



Second generation American *klezmerim* have usually followed the Hungarian and American dance-band practice of using secondary chords and chromatic counter melodies; third generation performers generally prefer the simpler, older approach.

There are also a few common changes that do not fit the "normal" patterns. The *Ahava Raba* can go to Subdom. MAJOR, then to Subdom. Minor (Ex. E Fr.-A Maj.-A min). This "major-minor" scheme often appears in Min.-Rel. Maj.-Subdom. Maj.-Subdom. Min. (In D min: D min., F maj. G maj., G min.). An even spicier version of this progression appears in the 3/8 Hora, the "Gasn Nigun". The chords to the second half of section A of the "Gasn Nigun" read: F maj., F min., G maj., F maj. C min., D min. The minor of the relative major (F min.) and an *Ahava Raba* dominant are superimposed on this D minor melody. In all cases, careful listening will bring familiarity with basic harmonic patterns; remember that, CHORDS FOLLOW MELODY. In very few cases in this book, harmonics were substituted where the recorded performances showed errors on the part of supporting players.

SOME TIPS ON MELODIC/RHYTHMIC INTERPRETATION

Eighth notes are phrased evenly- "legit", not jazz. Dotted eighth-sixteenth rhythms likewise- long on the dotted eighth, very short on the sixteenth. The repeated eighth-note triplet figures so common in this style are usually phrased somewhere between true, even triplets and two sixteenths and an eighth: 

Articulation leans toward a more staccato, less legato approach; alternating tongued and slurred passages are fairly common. Trills are always very rapid. Long-held notes are often "bent"- hit on pitch, slightly flatted (NEVER raised), and brought back to pitch. There are also a number of "stock" phrases which are used to fill in on long notes or "pickups"- triplet figures, broken chords/arpeggios, glissandos, repeated notes, etc. Many of these can be found as part of the actual piece.



The standard ending for all *klezmer* pieces is a chromatic run, or glissando, into a three note 1-5-1 pattern. The player substitutes the run or glissando for the penultimate measure; the 1-5-1 may be three short notes, or short note-rest, short note-rest, long note.



Chords are I (major or minor), V major, I (major or minor.) Even the I *Zhok* uses this ending in 2/4; the *Terkish* uses it in 4/4.

In all melodic variation in klezmer style, THE MELODY COMES FIRST!! The *dreydlekh* (ornamental turns) decorate the melody, NOT VICE-VERSA. There is always the tendency for the inexperienced player to try to "throw in the kitchen sink" in trying for authenticity, or Nirvana, or whatever; this gives a flashy, shallow performance. Dig into the MUSIC and strive for ARTISTRY. Further hints will appear in the sections on instrumental function.

INSTRUMENTAL FUNCTIONS

We will group instruments in three categories: Melodic (Lead), HARMONIC SUPPORT, and Rhythm/Chord.

Category A: Melodic (Lead)

Violin, Clarinet, Flute/Piccolo, Trumpet, Mandolin, Xylophone, Sop. Sax., Concertina.

Category B: Harmonic Support

Alto, Tenor, Baritone Saxophones; Trombone, Mellophone, French Horn, Alto, Baritone Horn; Viola, Cello, and 2nd or 3rd of any Melodic instrument, if there are more than one in band.

Category C: Rhythm/Chord

Piano, Accordion (incl. Bayan), Electric Keyboard, Guitar, Banjo, Bass (Upright or Electric), Tuba, Cymbalom (Tsimbl), Dulcimer, Autoharp, Drums, Percussion.

While it is common that support and rhythm instruments play melody at times, a good rule of thumb is "Form Follows Function". The higher-pitched instruments, in general, were designed to play melody, and the lower-pitched instruments to support them in the ensemble. A trombone solo is desirable and beautiful, but trombone melody/clarinet harmony sounds unnatural in a normal context; such role reversal is very effective at times for contrast, but not as the basic ensemble sound. In the case of two equals, such as clarinet and violin or alto/tenor sax and trombone, the rule is "mix and match", i.e. alternate lead and harmony, or unison in octaves, a very effective device which obviates intonation problems common in much unison playing, especially between clarinet, violin, flute, and trumpet.

HINTS FOR ENSEMBLE PLAYING

Melodic (Lead):

The trumpet stays closest to the actual melody. Occasional finger trills, repeatedly tongued notes, and the standard neighboring-tone appoggiaturas are all that is called for. Some first and second-generation players used a Ziggy Elman/Harry James tone, with wide vibrato and half-valve glissandos, to imply a Jewish inflection; the earlier players used a classical/concert band approach which suits the ensemble better. Use gimmicks sparingly, if at all. Trumpeters will have to transpose parts written in "concert" (C instrument) pitch up one tone for Bb trumpet.

The flute used in Europe was the wooden variety, which has a hollow, round, rather edge-less tone. Players relied on finger trills and tonal variation-hollow (deep) or shallow (bright). Today's metal flutes are far brighter in tone and project better, but lack the ethereal quality of wooden models. Today's flutist can trill and gliss with half-open holes. Use vibrato judiciously-not too much. Transpose most written pieces up an octave.

The violin is the original Klezmer-and Gypsy- instrument. From it comes everything. Trills, bird imitations, spiccato bowings, harmonics, glissandos up and down the fingerboard, expressive vibrato variation- the whole gamut is available to a capable violinist. Most written parts sound best transposed up an octave. Some third generation players use a style called "backup", which involves playing two or three note chords on the off beat, while another instrument carries the melody.

The clarinet has inherited the mantle of "Number One Klezmer Instrument." Clarinetists can do all sorts of tricks- "chirps", made by loosening and abruptly tightening the lower jaw; side-key trills, using the two side keys on the upper joint with the right index finger; glisses, which combine varying lip pressure and gradual finger motion, finger trills, appoggiaturas, and lip vibrato. Transpose up a tone, up an octave.

The violin and clarinet are more adaptable for glissing and note-bending than are any other instruments in this category. It is quite common for melody instruments to play the same melody

with different phrasing at the same time, each player playing a natural style for his/her instrument. Just follow the principle of "less is more", and use artistic discretion. By all means- trill, gliss, bend, chirp, but DON'T OVERDO IT! See musical example I for sample melodic phrasing, example II for "stock" phrase ending, example III for trill above melody, a commonly used device in which clarinet or piccolo trills a high note while others play the melody. This appears only on a repeat or Da Capo.

Harmonic Support instruments serve any or all of the following functions:

- A. Straight Harmony, either ALTO (2nd trumpet, clarinet, violin; alto sax), which moves parallel to the melody at a distance of a 3rd or 4th below (Ex. IV), or TENOR (3rd trumpet, clarinet, violin; alto or tenor sax, trombone, viola, cello), which moves at a 6th or 5th below (Ex. IV B). The player thinks a 3rd/4th above while playing in a lower octave.
- B. Counter-Melody, a simple, slow-moving counterpoint to the melody, which can be played by one instrument, or by two or more in unison. (Ex. V)
- C. Quasi-Bass, the basic trombone function, which can also be played effectively by tenor or baritone sax, or baritone horn. This comprises a rhythmic, punchy counter-melody which approximates a bass line and 8/8 rhythm (Ex. VI).

The tenor harmony is often played by a lead instrument above the melody. When doing this, the harmony player must play at a volume level below that of the melody player to achieve the correct blend and to avoid overshadowing the lead line.

Chord-Rhythm Instruments

These are the foundation of the *klezmer* band. They play the "oom-pahs," bass lines, and percussive fundamentals; some can solo effectively in a melodic and counter-melodic sense. The piano and accordion (bayan) were added somewhat later in *klezmer* history, but soon became virtually indispensable; the same can be said of the drum set. Electric keyboards, guitar, and banjo, all added recently, are found in many *klezmer* groups, and can be used to good advantage.

The piano is basically used for "oom-pahs", in duple or triple meters. The pianist can vary the basic beat with the use of sustained "thumb-notes", or with chorded octaves (Ex. VII, VII A, VII B). Chords for accompaniment sound best in close-voiced inversions in the lower-middle range; use a crisp, staccato attack and not too much pedal. In the bass, use low single notes and octaves crisply. One can also create bass-line/right hand movement in tenths, with octaves giving a full effect. (Ex. VIII)

The accordion can be very flexible, due to its built in left hand "oom-pah". The right hand is free to sustain chords or punctuate rhythmically (Ex. IX, IX A). The right hand can also play alto or tenor harmony, simple or complex counter-melodies, or play lead, in trumpet-like style or in 3rds or 6ths.

The electric keyboard player should aim for as "acoustic" a sound as possible. The left hand is a bass player, the right a piano or accordion. Generally a split bass is desired, turned off in the presence of a bass player. No vibratos, please, and keep the volume at a nice blend. The use of synthesized sounds (strings, brass, reeds, etc.) usually "blankets" a band and should be used very sparingly, if at all.

The bass is a real plus. The acoustic string bass can be bowed or plucked- some players use the bow to great effect, even on fast *bulgars* ! Arco is marvellous behind a *doina*.. In the absence of a string bass, an electric ("Fender" or "bass guitar") may be used, provided that a deep, acoustic-like tone is employed. The tuba, of course, can do much of what the plucked/bowed bass does, given enough *koykek* (strength) in the player. Bass lines are always in 2, not 8/8, for *bulgars*, *shers*, etc. Lines can "walk" (Ex. X).

The guitar and banjo can be used for chordal accompaniment, in 2 or 8/8, or for single-string melody or counter-melody. The author of this book has demonstrated the effectiveness of the banjo for fast and slow accompaniment in his recordings with "Kapelye", and has recently recorded a single-string *doina*. (See Ex. XI, XI A for accompaniment). A melodic alternative is the mandolin, once enormously popular in Europe. This instrument lends a distinctive solo voice, utilizing the rapid up-and-down stroke quasi-tremolo; it can be used as a "double" by guitarist, banjoist, or violinist. Clarinetist Andy Statman is a virtuoso mandolinist as well.

And now, we come to the drums. Fine *klezmer* drumming can really be called an art, for it requires doing a lot with a little. The basics are: snare drum, cymbal, bass drum, and WOODBLOCK! Hi-hat cymbals and tom toms are recent additions and are hardly used in this style. The drummer uses a "press-roll" style on the snare drum most of the time, in seemingly endless 8/8 and 2/4 variations, with judicious use of cymbals. The woodblock is used in the middle of a *bulgar* or *sher*- repeat of 2nd or 3rd section - for variety. See Ex. XII A, B, C, D, E, F for basic drum patterns. Other percussion used in *klezmer* music include sleighbells, shaken in 8th note patterns, and tambourine, usually hit and shaken in 8/8 or 2/4 patterns. (Ex. XII G, H)

A few final observations, if I may. Above all, *klezmer* music is DANCE MUSIC. Tempos and volume should be MODERATE. Time should be rock-steady (no rushing), and phrasing should be crisp and rhythmic. Respect the integrity of style and melody-too many *dreydlekh* spoil the *tsholnt.* (stew). A band is a TEAM- each player pulls his/her weight, none trying to out-do the other. Klezmer is an ensemble form, and egotism/exhibitionism tend to throw the music out of balance. The result should be a musically valid, relaxed performance, with more than a dollop of humor, for the essence of playing this kind of "earthy" music is that it should be FUN, for listener and performer alike.

MUSIC EXAMPLES

Example I (A Nakht in Gan Eydn)-Variations

Example II Phrase Ending (Kiever Bulgar)

Example III Trill above Melody

Example IV Alto Harmony

Melody

Harmony

Example IVa Tenor Harmony

Melody

Harmony

Example V Counter Melody

Melody

Counter Melody

Example VI Quasi Bass

Melody

(Trombone Glissando)

Example VII
oom-pahExample VIIa
thumb noteExample VIIb
octave chord

Example VIII Moving 10ths

Example IX sustain

Example IX a 8/8 Rhythm

Example IX b Zhok (Hora)

Example X Bass

X a Zhok

Example XI Banjo-Guitar Bulgar

Example XIa Zhok

X b Zhok-Single string

Example XII a basic drum beat 8/8 Bulgar

XIIb

XIIc

XII d

XIIe Woodblock

XII f Sleighbells

W.B.

B.D.

XIIg Tambourines

XII h Snare Drum

XII i Tom-toms

B.D.

The 33 tunes presented here are taken from performances recorded in the years 1912-1939. A cassette entitled "The Compleat Klezmer" (SC-02) containing excerpts of the original recordings is available from "Global Village Music" (see discography for address). The transcriptions are standardized renderings of these original recordings, so we recommend use of the cassette in conjunction with the written music to deepen the understanding of ornamentation, phrasing, variations, etc.

Sections of tunes will be indicated by a " " around the letter while the key letter will not.



Kapelye, 1985

Lauren Brody, accordion; Michael Alpert, fiddle; Ken Maltz, clarinet, Eric Berman, tuba, Henry Sapoznik, banjo.

Bb MINOR BULGAR

as played by DAVE TARRAS

(♩=115-120)

This Tarras composition is written in his beloved key, concert Bb minor which brings out the woody middle and lower registers of the Bb clarinet, one of Tarras' many trademarks. The melody, of course, is elegant and totally balanced, classically harmonized---evidence of Tarras' attention to the minute detail of tune construction. The "B" section is in the relative major, Db, and the "C" goes back to Bb minor.

Moderately fast

(A) Bbm F7

F7 3 Bbm Bbm F7 Bbm Bb7

Ebm F7 1. Bbm

2. Bbm A7 Ab7 **(B)** Db Ab7 Db Ab7

Db Ebm 3 3 Ab7

Ab7 Eb7 Ab7₃ 3 1.Db Ab7

2.Db F7 © Bbm F7

Bbm Ebm Bbm

F7 1. Bbm F7 2. Bbm

D.C.



Dave Tarras in a typically classic mid 1940's pose (Photo courtesy Dave Tarras)

DOVID, SHPIL ES NOKH A MOL

(PLAY IT AGAIN, DAVE)

as played by DAVE TARRAS 1939

(♩=105-110)

Originally part of a larger Decca session under the baton of violinist and bandleader Al Glaser (1898-1982) and his "Bukovina Kapelle", this bulgar represents classic Tarras. It has been raised from C major, the original key, to F major, (the standard on-the-job performance key) for the consideration of wind players. The essentially Rumanian cast of the melody is typically "Dave" (he was born in the Ukraine, just next door to Rumania). Some exercise book" sections (like the scales in the "B" part) are frequently found in Tarras performances. The relative minor in C, leading back to major on the repeat of "A".

(A) Moderately fast $\frac{2}{4}$ F C7 C7

F C7 F C7 3

F C7 3

C7 Bb F/A C7 F/C 3 C7 3 1. F C7 2. F Fine

(B) F Gm

3 3 3 3 3 3

C7 3 F 3 C7 F

Gm C7 3 F/C C7

(C) F A7 Dm

F 3 F A7 Dm

Dm D7 3 Gm A7
 Gm A7 3 3
 1. Dm A7 3 3 2. Dm D \flat 7 C7

D.S. al Fine



Dave Tarras at age 9 in Ternovka, Ukraine
1907 (Photo courtesy of Dave Tarras).

DER HEYSER BULGAR

(THE HOT BULGAR)

// X /

NAFTULE BRANDWEIN ORCHESTRA 1923

(♩=115-120)

This piece uses all the harmonics of *Ahava Raba*—I major, IV minor and VII minor. The 16th notes at the end of the "A" are all slurred except for the first note; while in the "C" section, be sure to bend the long held C note and observe the stop time. "Der Heyser" was introduced to vaudeville audiences by Brandwein soloing with Joseph Cherniavsky's Yiddish American Jazz Band in 1924. It was Tarras, however who was to record it under the name "Khasene Nigunim" with Cherniavsky after he replaced Brandwein in 1925. This most complete composition is, in so many words, a classic.

Moderately

The musical score for "Der Heyser Bulgar" is written in 2/4 time and key of D minor (three flats). It is marked "Moderately" and has a tempo of 115-120 beats per minute. The score is divided into three main sections: A, B, and C.

Section A: This section begins with a key signature change to D minor. It features a main melody with various harmonies including D, Cm, and D. There are several triplet markings (3) and a key signature change to D major at the end of the section.

Section B: This section is a bridge section, starting with a key signature change to D major. It includes a trill (tr) and a key signature change to D minor at the end of the section.

Section C: This section is the final section, starting with a key signature change to D major. It includes a trill (tr) and a key signature change to D minor at the end of the section.

D 3 3 A7 D 3 D 3 Gm 3 D 3 Cm 3

D 3 D Cm

Cm D Cm 1. D

2. D (D) Cm 3 Cm 3 3

Cm 1. Cm Gm 3 3

D 3 Cm 3 2. Cm D 3 Cm 3 D

D.S.

2nd lead!

KIEVER BULGAR

(BULGAR FROM KIEV)

HARRY KANDEL'S ORCHESTRA 1921

(♩ = 105-110)

This tune contains some Hasidic overtones in the "A" section, and a "shout chorus" to boot. The harmony in the "B" section contains some fascinating *Misheberakh*, relative major F minor-G major cadences. The "C" section is a rather stock relative major.

Moderately

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three main sections: A, B, and C.

- Section A:** Starts with a repeat sign and a circled 'A'. Chords include A7, Dm, A7, Dm, Dm, Gm, Dm, A7, Dm, A7. It ends with a first ending (1. A7) and a second ending (2. Dm) marked 'Fine'.
- Section B:** Starts with a repeat sign and a circled 'B'. Chords include Dm, Cm, Dm, F, Bb, F, C7, F, C7, F. It features several triplets (marked with a '3').
- Section C:** Starts with a repeat sign and a circled 'C'. Chords include Dm, F, C7, F, C7, F, A7. It also features first and second endings.

D.S. al Fine

KISHINIEVER BULGAR

37

(BULGAR FROM KISHINIEV)

ABE SCHWARTZ'S ORCHESTRA 1917

(♩=105-110)

This tune is almost completely in major except for the *Adonoi Molokh* in the "B" section. It has a Rumanian/Russian flavor and a simplicity of melody which lends itself well to embellishment.

Moderately

Chord symbols: G, G, D7, G, C, G, D7, G, D7, G, D7, 1. G, 2. G, B, G, C, D7, G, G, G, C, G/D, D7, G.

A NAKHT IN GAN EYDN

(A NIGHT IN THE GARDEN OF EDEN)

HARRY KANDEL'S ORCHESTRA 1926

(♩=110-115)

A melody with a strong Hasidic cast to it. Note the minor-major phrase repeats in the "A" section coupled with a nice harmonic motion in the "B". Note the surprise D major chord to F which appears in bars 9 and 10 of the "C". The original recording abounds in chirps and trills over the melody. Kandel composed and recorded this tune in 1924 on an acoustic Brunswick and waxed it again 2 years later on an improved Victor electrical disc.

Mod. fast Bulgar

Chords and markings:

- Measure 1: Dm
- Measure 2: C7
- Measure 3: F
- Measure 4: A7
- Measure 5: Dm
- Measure 6: C7
- Measure 7: F
- Measure 8: D7
- Measure 9: Gm
- Measure 10: A7
- Measure 11: Dm
- Measure 12: C7
- Measure 13: F
- Measure 14: F, D7, Gm, A7, Dm, 1. A7, Dm, tr
- Measure 15: 2. Gm, A7, Dm, A7, Dm, A7, Dm, A7
- Measure 16: Dm, A7, Dm, D, F
- Measure 17: Gm, Dm, A7, 3, 3, Dm, 1. A7, 2. A7
- Measure 18: D.S.

39

39

(♩=100-110)

SWAP 6

D.S. al Fine

D.S. al Fine

DER SHTILER BULGAR

(THE QUIET BULGAR)

HARRY KANDEL'S ORCHESTRA 1917

The old standard which became, through the good offices of one Ziggy Elman (nee Harry Finkelman), a swing standard called "And the Angels Sing". Straight C major throughout the "A" section, with plenty of room for trills, etc. The *Adonoi Molokh* is introduced in the "B" section with a surprise two measures in C minor; the "C" section is in relative minor and the use of the woodblock is most effective there.

(♩ = 100)

Moderately

Section A: Moderately. Key: C major. Chords: C, G7 tr, C, tr, G7, C, G7 tr, C. Section A ends with a 'Fine' marking and a first ending (1. G7) and second ending (2. C).

Section B: Key: C minor. Chords: C7, C, C7, Cm, C, C7. Section B includes triplets and a woodblock effect.

Section C: Key: A minor. Chords: Am, tr, Dm, Am, E7 tr, 1. Am, 2. Am, G7. Section C includes triplets and a woodblock effect.

D.C. al Fine

VARSHAVER FREYLEKHS

41

(FREYLAKHS FROM WARSAW)

ABE SCHWARTZ ORCHESTRA 1920

(♩=115-120)

A Gypsy-ish melody mixing minor and *Misheberakh* with a "C" section in major. The "B" section sounds a little like a minor version of that used in "Shtiler Bulgar". As Schwartz played it, there is a brighter tempo than usual on this one.

Bright 2

(A) Dm Dm Gm Dm D° Dm 3 1. Dm
 Dm 3 A7 2. A7
 A7 3 Dm (B) Dm 3
 1. Dm 2. A7
 Dm (C) D 3
 D A7 3 D
 D.C.

SIRBA

as played by DAVE TARRAS

(♩ = 110-115)

This classic, a real favorite of Tarras' disciples, is nicknamed "The Bumblebee", because of its rapidly moving melodic line. A favorite Tarras device appears in the "B" section—Dave was always fond of putting a major section in a minor piece, and vice versa, in the same key. Here, the major appears in a basically minor composition (where Dave's "Exercise Book" abounds). The "Sirba" has been transcribed in D minor, instead of the original Bb minor, to facilitate its execution by non-clarinetists, who may find Tarras' preferred key a bit of an obstacle course.

Moderately

(A) Dm Dm7 Dm

tr Dm Dm7

Dm 1. *tr* 2.

(B) Dm *tr*

tr Dm *tr*

1. 2.

(C) D A7 *tr* D D

Musical score for guitar, page 43. The score consists of ten staves of music, primarily in treble clef. The key signature is one sharp (F#), and the time signature is 4/4.

Staff 1: Features a trill (tr) on the first staff, followed by chords A7 and D. The melody is a series of eighth and sixteenth notes.

Staff 2: Continues the melody with chords D, A7, and D. It includes a first ending bracket labeled "1. A7 D" and a second ending bracket labeled "2. A7 D A7".

Staff 3: Starts with a Dm chord and a long note, followed by a series of eighth notes.

Staff 4: Continues the melody with eighth notes and a sharp sign (#) indicating a key change or accident.

Staff 5: Features a Dm7 chord and a series of eighth notes, ending with a long note.

Staff 6: Starts with a Dm chord and a trill (tr) on the first staff, followed by a series of eighth notes.

Staff 7: Continues the melody with eighth notes and a sharp sign (#).

Staff 8: Features a Dm chord and a series of eighth notes, ending with a long note.

Staff 9: Continues the melody with eighth notes and a sharp sign (#).

Staff 10: Includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The piece concludes with the instruction "D. C." (Da Capo).

FIRN DI MEKHUTONIM AHEYM

(ESCORTING THE PARENTS OF THE BRIDE AND BRIDEGROOM)

NAFTULE BRANDWEIN 1923

(♩=60)

One of the finest of all compositions in the *klezmer* genre, this may be the most Tarras-like of all Brandwein's pieces. The melody is flowing, yet gutsy; the performance is commanding—simple, yet virtuosic. Beginning in D *Ahava Raba* it goes to the IV minor in the "B" section. The harmonization penned by Abe Schwartz of the long held notes in the "C" section is interesting: G minor, Bb major, Eb major, C minor. All are related yet unusual in juxtaposition. The endings of all the sections are identical, but this sounds natural and not at all repetitive.

S.S.T.

Me First

Slow Hora

Handwritten annotations: "Finch here" with an arrow pointing to a triplet in the third staff, and "f" at the end of the seventh staff.

Handwritten musical score for a piece in B-flat major, 2/4 time. The score consists of four staves of music with various chords and melodic lines.

Staff 1: Chords: F7, Bb, D7, Gm, Bb7, Eb, G7, Cm. The melody starts with a half note Bb, followed by a quarter note A, a half note G, and a quarter note F. The final measure is a half note E.

Staff 2: Chords: D, Cm, D. The melody starts with a half note D, followed by a quarter note E, a half note F, and a quarter note G. The final measure is a half note A.

Staff 3: Chords: D, Cm, D, D, D, D. The melody starts with a half note D, followed by a quarter note E, a half note F, and a quarter note G. The final measure is a half note A.

Staff 4: Chords: D, A7, D. The melody starts with a half note D, followed by a quarter note E, a half note F, and a quarter note G. The final measure is a half note A.

D.C. Last time al



Naftule Brandwein (seated center) with Azriel Brandwein (left with trumpet), ? Shuster (right, with trumpet), ? Shpielman (upper right with trombone) others unknown. ca. 1920

BAYM REBIN IN PALESTINA

(AT THE RABBI IN PALESTINE)

BRODER KAPELLE 1929

(♩=70)

This piece is in the *Adonoi Molokh* mode and also lends itself to trills, appoggiatures, etc. The Broder Kapelle, led by clarinetist Itzikl Kramtweiss, was a popular band on the Philadelphia *klezmer* scene. Kramtweiss had a rougher sound than that of either Brandwein or Tarras, but was exciting nonetheless. Moshe Beregovski, and fellow Soviet Yiddish folklorist Itzik Fefer, collected and published a similar tune in their "Yidishe Folkslider" (Kiev, 1938).

Mod. Hora

Handwritten notes: *svat*, *Light swinging*, *AAE B C C A*

Chord symbols and structure: (A) D, D, D, A7, D, (B) D, D7, D6, D, (C) D, D, D, D, A7, D.

D.C.

DER GASN NIGUN

47

THE STREET TUNE

KANDEL'S ORCHESTRA 1923

(♩=60)

A beautifully evocative, harmonically interesting piece whose "A" section wanders from D minor to the relative F major through F minor, G major, and back to D minor. The "B" section is a classic *Misheberakh*, in which a D minor chord suffices for the entire section. This piece has remained one of two most popular *zhok* sections in standard doina suites.

Slow Hora

Section A (Slow Hora) chords: Dm, Gm *tr*, Dm, Dm, C7 *tr*.

Section B chords: Dm, Dm7, Dm.

HORA MIT TSIBELES

(HORA AND ONIONS)

NAFTULE BRANDWEIN'S ORCHESTRA 1925

(♩ = 75)

This piece starts out in a Greek style, goes Jewish in the "B" and "C" parts, and then finishes in Greek / Rumanian in the "D" (which may explain why this recording was simultaneously released in both the Jewish and Rumanian catalogs.) Notice the mixture of major, minor and *Ahava Raba* chord and scale patterns and the unusual rhythm at the "D".

Moderately

The musical score for "Hora Mit Tsibeleles" is written in 3/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The tempo is marked "Moderately" with a tempo indicator of (♩ = 75). The score includes various chords and musical notations:

- Staff 1:** Starts with a circled "A" and a repeat sign. Chords: F, tr, F, C7, F.
- Staff 2:** Chords: Gm, Gm, A7, Dm, Dm, Gm.
- Staff 3:** Chords: Dm, Cm, Dm. First ending: 1. C7. Second ending: 2. Dm. Section B starts with a circled "B". Chords: Dm, A7.
- Staff 4:** Chords: Dm, Dm, Dm, Dm, Dm, 3 (triplet).
- Staff 5:** Chords: A7, Dm, Dm, A7.
- Staff 6:** First ending: 1. Dm. Second ending: 2. Dm. Chords: C7, Section C (circled "C"), F, tr, Cm.
- Staff 7:** Chords: Dm, Gm, C7, F, C7, F.

The musical score consists of five staves of music in B-flat major. The first staff begins with a triplet of eighth notes under a **D7** chord, followed by a **Gm** chord, then **C7**, **F**, **Gm**, **Dm**, and **Cm**. It ends with a first ending bracket labeled **1. Dm**. The second staff starts with a second ending bracket labeled **2. Dm**, followed by a **D** chord (circled), **F**, **C7**, and **F**. The third staff begins with **C7**, **F**, and a trill (*tr*) over an **F** chord. The fourth staff starts with **C7**, **F**, **Fm**, **Dm**, and **Cm**. The fifth staff features a first ending bracket labeled **1. Dm** and a **C7** chord, followed by a second ending bracket labeled **2. Dm** and a **C7** chord. The piece concludes with the instruction **D.S.** (Da Capo).

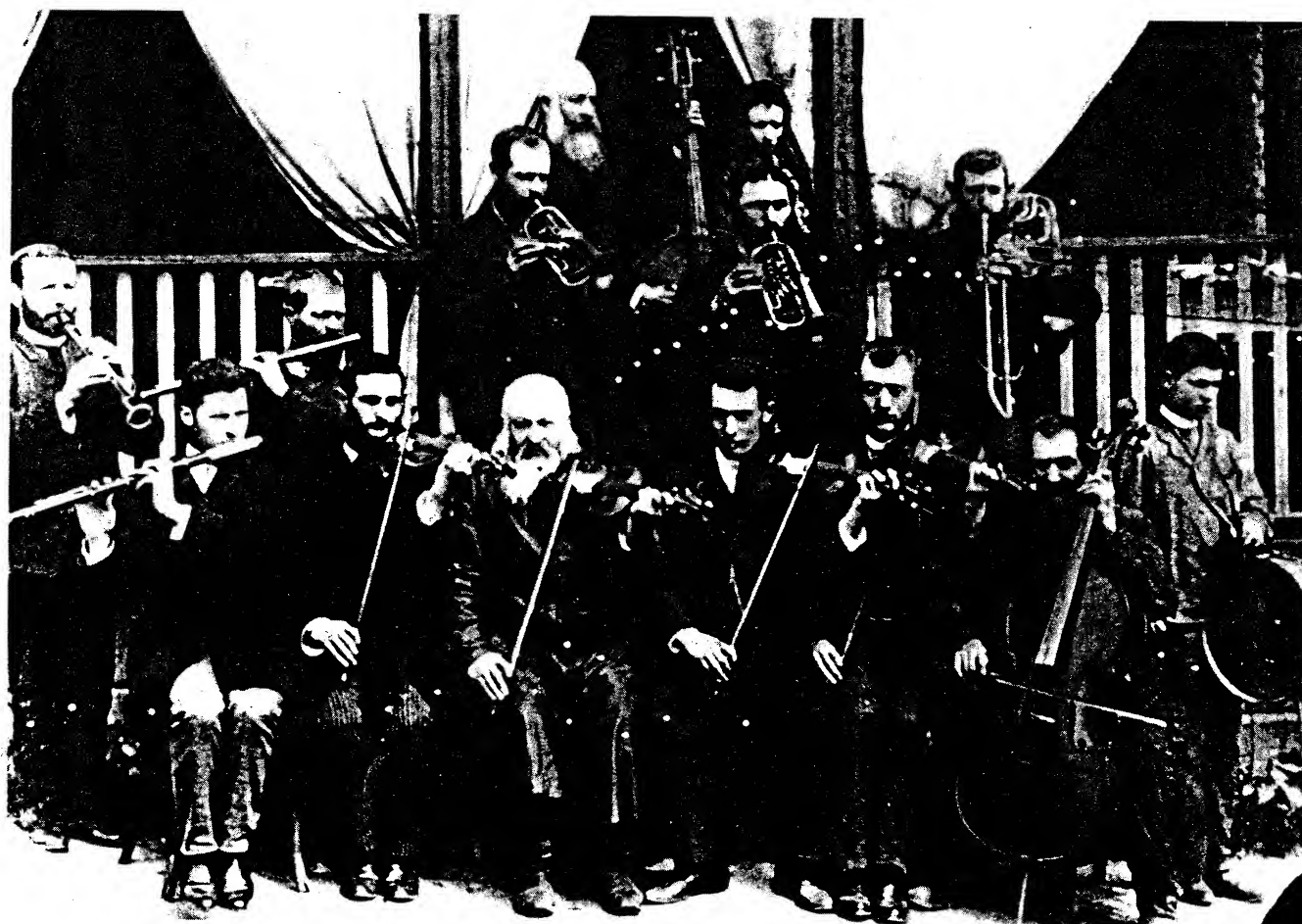
KANDEL'S HORA

HARRY KANDEL'S ORCHESTRA 1918

A classic *Ahava Raba*, using the form ABCB ("D" is the same as "B") Though section "C" is clearly in the key of G minor, the piece ends in the *Ahava Raba* mode. (♩ = 60)

Moderately slow

The musical score for "Kandel's Hora" is written in 3/8 time with a key signature of two flats (Bb, Eb). The tempo is "Moderately slow" with a quarter note equal to 60 beats per minute. The piece is structured in an ABCB form, with sections A, B, C, and D. Section A (measures 1-8) begins with a repeat sign and includes trills. Section B (measures 9-16) also features a repeat sign. Section C (measures 17-24) is in the key of G minor. Section D (measures 25-32) returns to the original key and concludes with a trill. Chord markings (D, Cm, Gm, D7, G7) are placed above the staff to indicate harmonic changes. Trills are marked with "tr" above the notes.



A "modern" *kapelye* (sans yarmulkes) from the shtetl of Ostrovke in the Polish province of Rodomer, ca. 1905. (Photo courtesy of YIVO Institute)

NOKH A GLEZL VAYN

(ANOTHER GLASS OF WINE)

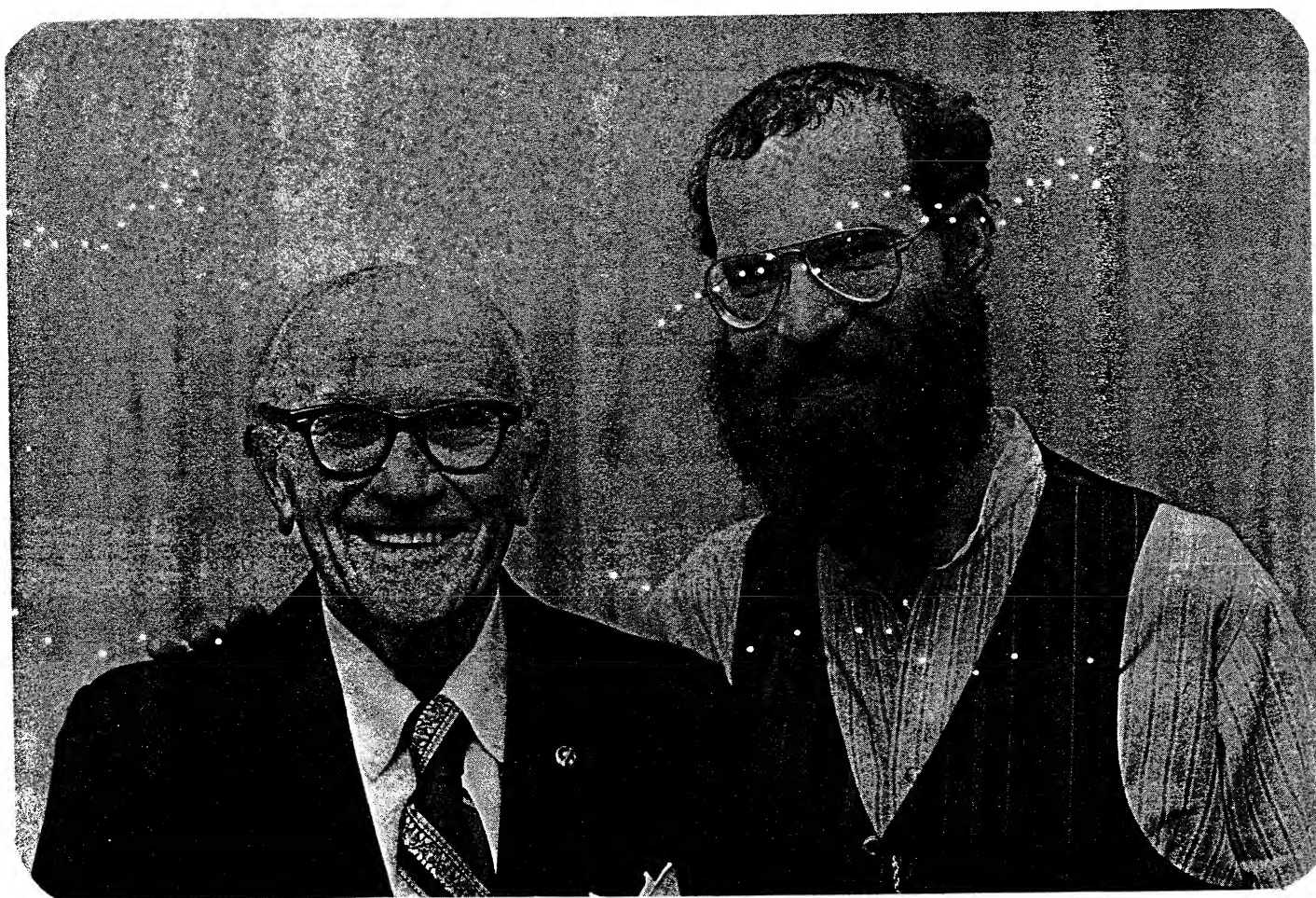
as played by DAVE TARRAS 1929

(♩. = 70-75)

A hora, classically smooth and elegant, which stands out in sharp contrast to the jagged, adventurous Brandwein style. Tarras glides and swoops where Brandwein rips and tears. The piece is a mixture of straight minor and minor *Misheberakh*, and relies on elegance and balance rather than excitement and surprise. Clarinetists and violinists should play this tune in its written range.

Slow mod. Hora

Cm Fm Cm G7 Cm *tr*
 Cm G7 Cm Fm Cm 1. G7
 Cm G7 2. G7 Cm



Joe Helfenbein (left) former drummer in Joseph Chemiavsky's
 Yiddish-American Jazz Band (1925) with Henry Sapoznik
 1980 (Photo Ricki Rosen)

MOLDAVIAN HORA

V.BELUFA 1913

(♩ = 70-75)

This transcription was adapted from a European recording which has an almost pastoral feeling to it. The "B" section holds many surprises—G *Ahava Raba*, G and C major, and G *Ahava Raba* again leading into A which acts as the dominant for the "A" section. Lots of trills and chirps here.

Slowly

The musical score is written in 3/8 time and consists of five staves. The key signature has one flat (B-flat). The tempo is marked "Slowly".

Staff 1: Starts with a repeat sign and a circled "A". Chords: Dm, Dm, Gm, Dm. Includes trills (tr) and wavy lines (chirps).

Staff 2: Chords: Dm, Dm, Dm. Includes trills (tr) and wavy lines (chirps).

Staff 3: Chords: A7, Dm, G, Cm. Includes a triplet (3) and a repeat sign.

Staff 4: Chords: G, G, G, G. Includes a trill (tr) and a triplet (3).

Staff 5: Chords: Cm, Cm, Bb. Includes triplets (3) and a repeat sign. The piece ends with a double bar line and the instruction "D.C." (Da Capo).

ABBCCBBCCAB

ARABER TANTZ

55

(ARABIC DANCE)

NAFTULE BRANDWEIN ORCHESTRA 1926

(♩ = 125)

A very Oriental-Sephardic melody, in a style recently revived by Hasidic bands as the aforementioned "debka". The lead in phrase to "C" and the descending 16ths, are typical of Brandwein's playing. The melody is rather simple and is treated as such by Brandwein on the recording.

Qu

Mod. Turkish

Chords: E, Am, Dm, F

Section A: (A) E Am E F E

Section B: (B) E Am

Section C: (C) E Dm

Handwritten notes: "end here", "Jam -> B"

As written.

TERK IN AMERIKA

(THE TERK IN AMERICA)

NAFTULE BRANDWEIN ORCHESTRA 1924

(♩ = 125)

This piece uses a popular Greek-Turkish melody called "Ulan, Ulan" or "Uskudar" coupled with Brandwein's embellishments for sections "A" and "B". Brandwein interprets the rhythm very freely in the "C" section. Try your luck on the 16ths near the end of "C" (and hope to come out on the first beat of the next bar when you should...)

Mod. Turkish

(A) Dm

Gm

Dm

Gm

A7

Dm

3

Dm

Gm

Dm

Gm

A7

Dm

3

Dm

A7

Dm

A7

Dm

(B) Dm

A7

Dm

A7

1. Dm

2. Dm

Dm

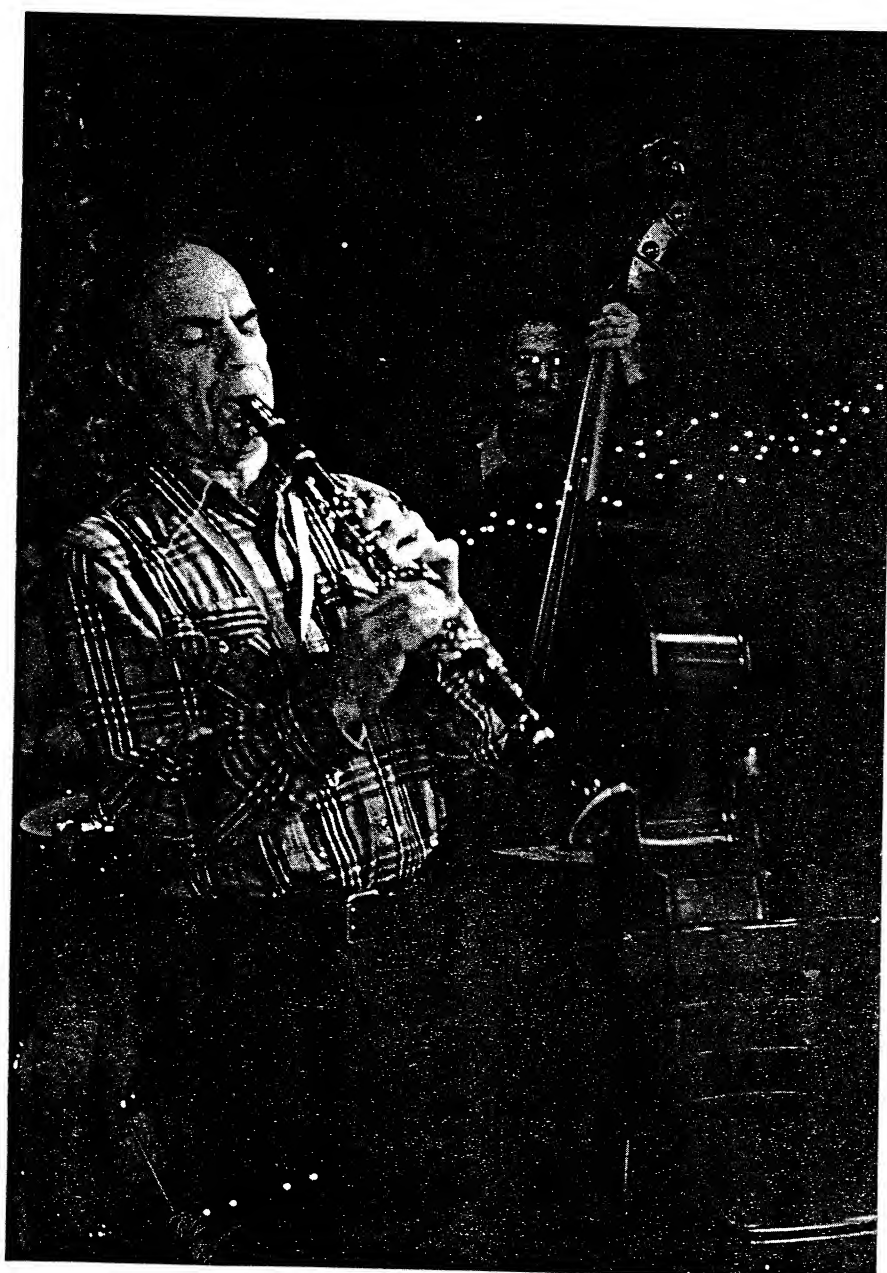
F

D7

Gm

3

*Trent - 1940s -**Bass on A7**Bass**Here**Here**chords follow**mezz-time*



Sid Beckerman, clarinet; Stu Brotman, bass at "KlezKamp" 1985. (Photo by Judith Helfand)

TERKISHE YALE V'YOVE TANTZ

NAFTULE BRANDWINE ORCHESTRA 1923

(♩=120. ♩ not ♩, is basic beat)

A tribute to the daring clarinet virtuosity of the composer. Minor-major-minor-IV minor, *Ahava Raba* Rapid triplets in "C", dotted rhythms typical of Brandwein's *terkish* style. Tempo is on the bright side, so tongue and fingers really have to move. Though it is clear that Brandwein himself named this tune (more than 20% of his titles have his name in them) it is not clear why he chose the name of a Festival prayer, unless the melody of the tune is based on the *shteyger* of the "Yale V'Yove".

Mod. *Terkish*

(A) Dm Dm
 Dm A7 1. Dm 2. Dm A7
 (B) D_{tr} A7 D_{tr} A7 D
 D D A7 1. D A7
 2. D A7 (C) Dm 3 3 3 3
 A7 3 3 3 3 Dm Dm 3 3
 A7 3 3 3 3 1. Dm 2. Dm A7 (D) D_{tr} A7

Musical score for a piece in D major, featuring four staves of music. The score includes various chords and melodic lines, with some sections marked with first and second endings.

Chords and markings visible in the score:

- Staff 1: D_{tr} , D_{tr} , $A7$, D , D
- Staff 2: $A7$, 1. D , 2. D , (E) , Gm , D
- Staff 3: $D7$, Gm , (F) , Cm_{tr} , D , 3
- Staff 4: D , 3, Cm , Cm , D , Cm , D , Cm_3 , D



Pete Sokolow (keyboard) and Henry Sapoznik on the set of the 1982 film "The Chosen". (Photos by Ken Maltz)

DER YID IN YERUSHOLAYIM

(THE JEW IN JERUSALEM)

NAFTULE BRANDWEIN'S ORCHESTRA 1924

(♩ = 125)

Another "Nifty" masterpiece, and extremely tricky to play. The introduction of Bb (major third below, relative major of IV G minor) in the "C" part is rounded out by the *Ahava Raba* dominant (C minor), leading back to "D" in a beautifully balanced section.

Mod. Turkish

(A) D

(B) Cm D7 Gm Cm D7 Gm

(C) Bb F7 Bb D tr 3

Cm D D Cm 3 D

D.C.

BAYM REBIN'S SUDE

61

(AT THE RABBI'S TABLE)

ABE SCHWARTZ ORCHESTRA 1917

(♩ = 70-75)

A *Khosidl* in E *Ahava Raba*. The "B" section was also used by Joseph Cherniavsky in his "Wedding Scenes", and more recently in hasidic bands in Arabic style called debka. On the original Abe Schwartz recording, Brandwein, as usual, trills, glisses and chirps along.

Very slowly

The musical score is written in E major (one sharp) and 2/4 time. It consists of eight staves of music. The tempo is marked 'Very slowly'. The key signature has one sharp (F#). The score includes section markers (A), (B), and (C) in circles. Chords are indicated above the notes: E, Dm, Am, E7, and trills (tr). The music is marked 'Very slowly'.

Staff 1: (A) E Dm E Am E Am

Staff 2: tr E E Dm Dm

Staff 3: Dm E (B) Am E7

Staff 4: Am Dm E E7 Am E tr E Am/E E Am/E

Staff 5: E tr Dm E

Staff 6: (C) Am Dm E Dm Dm

Staff 7: E Am Dm

Staff 8: E Dm Dm E

FREYT AYKH YIDELEKH

(GET HAPPY, JEWS)

NAFTULE BRANDWEIN ORCHESTRA

(♩ = 75-80)

A lovely Brandwein piece, in which he constantly substitutes the *Ahava Raba* dominant, C minor for the more normal minor dominant, A7. The "B" section is in relative major. The "C" section seems to indicate F minor in the first 2 bars, (the original recording, however, has a D minor accompaniment.)

Moderately

(A)

Dm Gm Dm Cm Dm

Dm Gm F Dm Cm Dm

Dm Gm Dm Cm Dm

Dm Gm Dm Cm Dm C7

(B) F C7 F tr F

F C7 F (C) Dm Gm

Dm Cm Dm Dm 1. Gm F

Dm Cm Dm | 2. Gm Dm Cm Dm C7 (D) F
 C7 F F
 C7 F (E) Dm Gm Dm
 Gm Dm F Dm Cm Dm

The musical score consists of four staves of music in D minor. The first staff begins with a first ending (Dm Cm Dm) and a second ending (2. Gm Dm Cm Dm C7) leading into a key change to D major (D F). The second staff continues the melody in D major (F F). The third staff returns to D minor (C7 F E Dm Gm Dm). The fourth staff concludes the piece (Gm Dm F Dm Cm Dm).



Alter Goizman Kapelye Chudnov, Volhynia,
Poland c. 1905 (Photo courtesy Louis Grupp)

OT AZOI

(THAT'S THE WAY)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923 (♩ = 90-95)

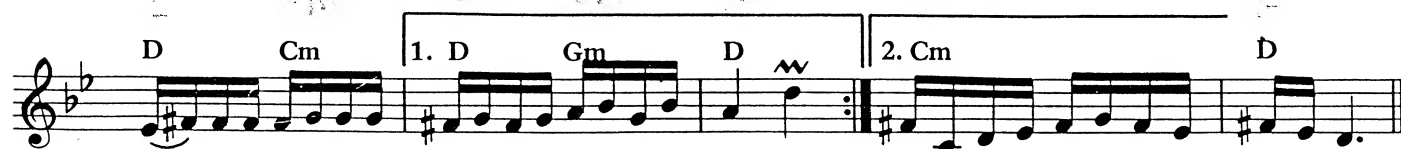
A bright *khosidl* by another talented clarinetist, Shloimke Beckerman (1889- 1974). Similar in melodic phrases to "Baym Rebn's Sude, vocal breaks as in "O'i Tate"; the rhythm stops and the ensemble sings "ot azoi...git azoi"(it's good that way).

Moderately slow

(A)

D

Cm



OI, TATE

65

(OH, DADDY)

LT. JOSEPH FRANKEL'S Ochestra 1919

(♩=85-90)

A classic *Khosidl* with ample "chirps" and trills over the melody on the original recording. Observe the vocal break in "D"--the tune comes to a complete stop followed by an "Oi, Tate". This is totally in D *Ahava Raba*.

Take it down

Moderately slow

Chord symbols and section markers:

- Staff 1: (A) D, Cm, Bbm, D, D, tr
- Staff 2: tr D, Cm, Bbm, Cm, D, (B) D
- Staff 3: D, D, D, D
- Staff 4: D, Cm, D, (C) Fm, Gm
- Staff 5: D, D, Cm, D, Cm
- Staff 6: D, Cm, D, (D) Gm, Cm, Fm, Gm
- Staff 7: Bbm, Fm, D7, Gm, D, Cm, D, D, Cm, D

Lyrics: oi, ta - te

TANTZ, TANTZ, YIDELEKH

(DANCE, DANCE JEWS)

ABE SCHWARTZ ORCHESTRA 1917

(♩ = 85-90)

The quintessential "Jewish melody" before the advent of "Hava Nagila" (see Introduction, "Ma Yofus"). The piece clearly demonstrates the relation of the I major and the IV minor in *Ahava Raba* harmony and the "B" section uses the relative major. Much "chirping" evident in the original recording (most probably by Brandwein) and sleigh bells in the "B" section.

Moderately

(A) E E7 Am E E7 Am
 E E7 Am E Dm 1. E 2. E G7
 (B) C G7 C E7
 Am E7 1. Am G7 2. Am
 (C) E7 Am E Am E tr
 E7 Am E Dm E

BROYGES TANTZ

67

(DANCE OF ANGER AND RECONCILIATION)

HARRY KANDEL'S ORCHESTRA 1921

(♩=90-95)

very simple folk melody in moderate *khosidl* tempo. Much trilling, "laughing" at phrase endings, chirps, etc. (The Kandel recording also has the distinction of being the only known *szmer* disk using a steam calliope in the rhythm section!) Originally, this was a dance between two *mekhutenistes* (mothers of the bride and groom) and was employed as a ritual expunging the friction felt between new in-laws. The first section, played slowly, evoked the suspicion and anger of the mothers, while the second section, played at a brighter tempo represented the harmonious joining of the families (either a bulgar is played in the fast section, or the *broyges tantz* played as a bulgar.) In recent years a *broyges tantz* has been reinserted into the contemporary Hasidic scene as the "Tkhies Hameysim" dance though the theme is no longer wedding mother-in-laws but fighting, accidental death and resurrection between two Hasidim. This melody was also used in the lovesong "Bistu Mit Mir Broyges" published in "60 Folkslider" by Menachem Kipnis (Warsaw, 1918).

Slowly

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one flat (Bb). It consists of two sections, A and B, each with four measures. Section A is marked 'Slowly' and includes trills (tr) at the end of the first and third measures. Section B is a repeat of Section A. Chord symbols are provided above the staff: Dm (D minor) for measures 1 and 4, and A7 (A dominant 7th) for measures 2 and 3. A triplet of eighth notes is indicated in measure 3 of Section A.

Section A:

Measure 1: Dm, trill on G4.
Measure 2: A7, trill on G#4.
Measure 3: A7, trill on G#4.
Measure 4: Dm, trill on G4.

Section B:

Measure 1: Dm, trill on G4.
Measure 2: A7, trill on G#4.
Measure 3: A7, triplet of eighth notes on G#4.
Measure 4: Dm, trill on G4.

GALITZYANER TANTZ

(A DANCE FROM GALICIA)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923

(♩=100-105)

A virtuoso piece that requires enormous breath control, or circular breathing. Beckerman's recording sounds as if he takes the entire "A" section on one breath, doing the same on the repeat. The harmony is fascinating: it is essentially C *Ahava Raba* in the "A" section and C minor in the "B" and "C", though it doesn't stay in any one place long enough to give a stable harmonic feel. The original is in concert A and has been transposed to concert C to facilitate smoothness of performance. Beckerman's "laugh" (bar 3 of "B" on the repeat) — is a Ted Lewis device commonly used by early jazz players—and is done by loosening the lower jaw rapidly on descending notes. This piece demonstrates the consummate skill of a performer who was too little known and recorded during his long career.

Moderately slow

The musical score is written for a single melodic line in 2/4 time, transposed to concert C. It consists of six staves of music. The key signature has two flats (Bb and Eb). The score is divided into three main sections: A, B, and C, each marked with a circled letter and a repeat sign. Section A (first staff) starts with a C chord and includes Fm, C, Fm, C, and Bbm chords. Section B (second and third staves) starts with a C chord, followed by Bbm, C, Fm, C, Fm, C, and Bbm. It includes a 'laugh' device in bar 3 of the B section. Section C (fourth, fifth, and sixth staves) starts with a C chord, followed by Db, C, Cm, Bbm, Eb, and Bb7. It includes first and second endings for both the B and C sections. The score concludes with a final C chord.

Chords indicated above the staff:

- Section A: C, Fm, C, Fm, C, Bbm
- Section B: C, Bbm, C, Fm, C, Fm, C, Bbm
- Section C: C, Db, C, Cm, Bbm, Eb, Bb7

Section markers and endings:

- Section A: (A)
- Section B: (B)
- Section C: (C)
- First Ending: 1. Cm
- Second Ending: 2. Cm

PATSH TANTZ

69

(HAND CLAPPING DANCE)

HARRY KANDEL ORCHESTRA 1921

(♩ = 100-105)

The recording from which this transcription comes is much faster than the more recent "folk dance" version. This piece is phrased like a scher without much ornamentation. Observe the markings in the "B" section: Rhythm out 1st measure, play "clapping", rhythm 2nd measure. The "C" section is very polka-like while the "D" is a variation on "B".

Moderately slow

The musical score for "Patsh Tantz" is written for a single melodic line in 2/4 time. It consists of five staves of music. The key signature has one flat (B-flat). The tempo is marked "Moderately slow".

Staff 1: Section A (circled A). Chords: Dm, A7, Dm, A7, Dm. The melody consists of eighth and sixteenth notes.

Staff 2: Chords: Dm, A7, Dm, A7, Dm. Section B (circled B). Chord: N.C. (No Chord). The melody continues with eighth and sixteenth notes.

Staff 3: Chords: F, N.C., C7, N.C., F, N.C. The melody includes rests and eighth notes.

Staff 4: Chords: C7, F, C7, F, C7, F, C7. Section C (circled C). Chords: F, C7, F, C7. The melody includes eighth notes and rests.

Staff 5: First ending: 1. F C7 F. Second ending: 2. F C7 F. Section D (circled D). Chords: N.C., C7, N.C., F. The melody includes eighth notes and rests.

RUSSIAN SHER #5

ABE SCHWARTZ ORCHESTRA 1923

(♩ = 95-100)

The *sher*, literally the "scissors", is one of the most quintessentially Yiddish dances (though Beregovski notes the overwhelming absence of any mention of it in memoirs or ethnographic papers) which is structurally similar to the American square dance. This is an excerpted form of a long suite, or medley; it was, and is, usual to play *shers* in medleys. This particular grouping starts off similarly to some Hasidic marches. The "C" section, after the "shout chorus", reads like a polka. The constant 16th note motion leaves little room for interpretation.

Moderately

(A) Dm Dm Gm Dm

Dm A7 Dm Gm A7 Dm

(B) Dm A7 Dm Gm D7 Gm

Gm F E° Dm A7 *tr* 1. Dm 2. Dm C7

(C) F F C7 F C7

F F

B♭ F C7 F C7 1. F

2. F A7 (D) Dm A7 Dm Dm A7 Dm

Dm A7 Dm A7 1. Dm A7 2. Dm



Hankus Netsky, sax; Joel Rubin, clarinet; Marc Smason, trombone; Henry Sapoznik, tenor banjo at "KlezKamp" 1985.
(Photo by Judith Helfand)

SHVER UN SHVIGER

(FATHER-IN-LAW MOTHER-IN-LAW)

ABE SCHWARTZ ORCHESTRA 1920

This is a rather Hasidic sounding melody which is played quite slowly. The Hasidic "shout chorus" before the "B" section leads into the relative major, and back to the minor at the "C" using an *Ahava Raba* dominant. Brandwein, the clarinetist on the original recording, "chirps" the first two quarter notes. In 1921, "SHVER UN SHVIGER..." was issued for Schwartz by the Yiddish music publisher S. Schenker and sons.

(♩ = 85-90)

(A) Cm Fm Cm Fm Cm Cm Fm Cm
 Fm Cm (B) Cm Bb7 Eb G7
 Cm Cm G7 Cm Eb
 (C) Eb Fm
 Eb tr Cm G7
 Cm Bb Eb Bb7 Eb Bb7 1. Eb tr
 2. Eb Bbm Cm (D) Cm Fm tr Cm
 Cm Fm tr Cm Cm G7 1. Cm 2. Cm

RUMANIAN DOINA

73

NAFTULE BRANDWEIN 1923

(Ad lib no tempo)

The opening phrase of this piece has been used by countless first and second generation American *klezmerim* to start their doinas, but there the resemblance ends. Brandwein's exceedingly free and adventurous phrasings are hard to duplicate--they are approximated here, as in his other pieces. The primary interest in this doina lies in the chord structure of the "B" section. The modified Dorian scale of the *Misheberakh* with its raised 4th and major 6th, implies not only a G major subdominant but also a powerful secondary chord—that of the second degree of the scale, in this case, E. The raised 4th in the scale makes the E chord major ; this is often found in Rumanian gypsy pieces and bulgars. The spice comes in the transition to G minor, a natural lead-in back to D minor.

Ad lib

(A) Dm A7 3

tr 6 Dm 3 Dm 6

Gm 6 A7 Dm 3 3

Dm A7 6 5 Dm

Dm 6 tr tr tr 6 3

Dm tr tr tr 6 3

(B) G 3 3 3 E tr 3



"Der Blinder Musikant" (The Blind Musician)
 Polish Postcard ca. 1907 (courtesy of the YIVO
 Institute) NP.

DOINA

75

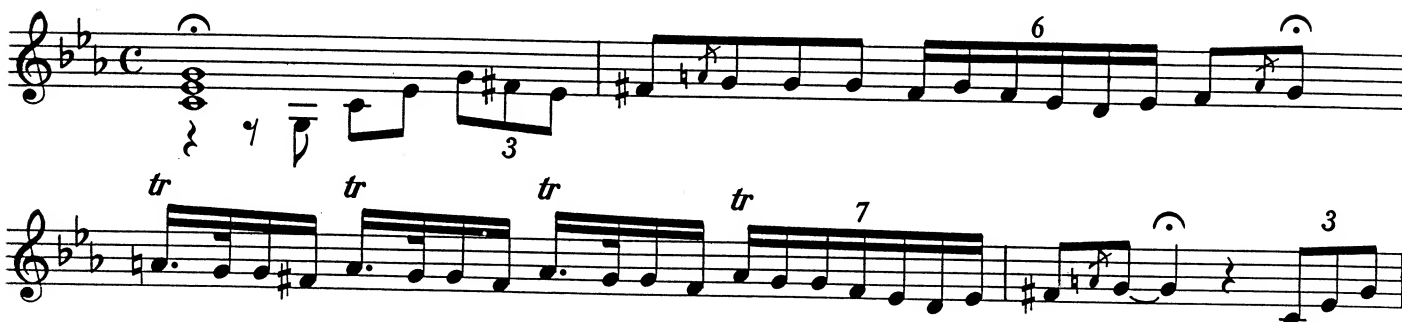
DAVE TARRAS 1929

(Ad lib--no tempo)

This doina bears all of the hallmarks of Tarras' style. It is in the minor freygish mode, with sparse chord changes--almost all in C minor, with only momentary moves to F minor and F major. It is quite violin-like in most melodic turns, becoming more "clarinetistic" at the F major 6/4 bar. The phrasing is basically very legato, almost vocal in rubato, and grace notes are "suggested" rather than hit.

Ad lib

Cm



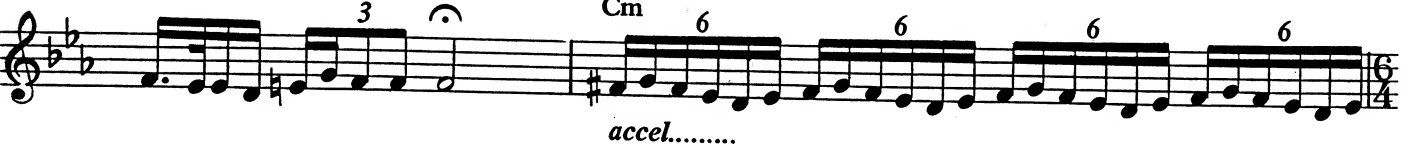
Cm



Fm



Cm



accel.....

Cm



This page of musical notation for guitar is written in C minor (three flats) and consists of eight staves. The notation includes various techniques and markings:

- Staff 1:** C minor (Cm) key signature. Features sixths (6) and triplets (3).
- Staff 2:** F major (F) key signature. Features triplets (3) and sixths (6).
- Staff 3:** C minor (Cm) key signature. Features sixths (6) and an acceleration marking (*accel.....*).
- Staff 4:** C minor (Cm) key signature. Features triplets (3), sixths (6), and trills (*tr*).
- Staff 5:** C minor (Cm) key signature. Features trills (*tr*), triplets (3), and sixths (6).
- Staff 6:** C minor (Cm) key signature. Features triplets (3), sixths (6), and a seventh (7).
- Staff 7:** F minor (Fm) key signature. Features triplets (3), sixths (6), and a seventh (7).
- Staff 8:** C minor (Cm) key signature. Features sixths (6) and triplets (3).

SELECTED DISCOGRAPHY AND BIBLIOGRAPHY

RECORDINGS:

FIRST GENERATION: These are recordings made by old world born and trained musicians who came to America in the first decades of the 20th century.

REISSUES: These albums represent anthologies of the earliest recorded klezmer music in both the United States and Europe. In most cases, these performances were recorded not long after the player's arrival in America.

"Klezmer Music 1910-1942"

"Klezmer Music 1910-1926"

"Jakie Jazz'em Up 1912-1926"

"The Compleat Klezmer" companion to the book of the same name

"Klezmer Pioneers"

"Nafule Brandwein"

The following recordings represent recordings made by emigre musicians in America years after their arrival. Many more albums were recorded by Tarras all of which, except these, are out of print and difficult to find.

Dave Tarras "Frailach Music"

Dave Tarras "Master of the Jewish Clarinet"

Leon Schwartz "Klezmer Violinist"

SECOND GENERATION: These are albums recorded by American born musicians who learned their music in the 1920's-1950's from the previous group of European born klezmerim.

Sid Beckerman, Howie Leess "Klezmer Plus"

Ray Musiker "The New York Klezmer Ensemble"

Ray Musiker "Tzena, Tzena"

Sam Musiker "Bulgars Fast, Medium and Slow"

Pete Sokolow "The Original Klezmer Jazz Band"

Pete Sokolow "Kosher Kitschin"

THIRD GENERATION: These recordings represent those musicians who began playing and recording klezmer music in the 1970's after exposure to older klezmerim and/or 78 rpm's.

Feidman, Giora

"Klassic Klezmer"

"Magic of the Klezmer"

"Dance of Joy"

"Gershwin & the Klezmer"

"Viva El Klezmer"

"The Singing Clarinet"

"Soul Chai"

"Silence and Beyond"

APELYE

"Future and Past"

"Levine and His Flying Machine"

"Chicken"

KEZMER CONSERVATORY BAND

"Yiddishe Renaissance"

"Klez"

"A Touch of Klez"

"Oy, Chanukah"

THE KLEZMERIM

"East Side Wedding"

"Streets of Gold"

"Metropolis"

ANDY STATMAN
"Andy Statman Klezmer Orchestra"
"Klezmer Suite"
"Songs of Our Fathers"
"Songs of The Mystics"

FOURTH GENERATION: These are recordings made by groups who began playing after exposure to reissues and/or recordings/concerts by Third generation musicians.

ITZHAK PERLMAN
"In the Fiddler's House"
"Live in the Fiddler's House"

KLEZMER CONSERVATORY BAND
"Klez"
"A Jumpin' Night in the Garden of Eden"
"Yiddishe Renaissance"
"A Touch of Klez"
"Dancing in the Aisles"

The KLEZMATICS
"Rhythm and Jews"
"Jews With Horns"
"Possessed"

THE YALE KLEZMER BAND
"Another Glass of Wine"

SHEET MUSIC

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Feidman, Giora	"Klassic Klezmer"
Feidman, Giora	"Magic of the Klezmer"
Feidman, Giora	"The Dance of Joy"
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Feidman, Giora	"Easy Klezmer"
Fishman, Jay	"Mazel Tov Klezmer Style"
Kushner, Sy	"The Klezmer Fake Book" Vols. 1 & 2
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Neshomo Orchestra	"Klezmer Wedding Band Folio"
Neshomo Orchestra	"Jewish Wedding Music for String Quartet"
Pasternak, Velvel	"The Jewish Play-Along"
Richmond, Ken	"Klezmer Band Folio" C & Bb editions
Rosenberg, Marvin	"Dance Klezmer Style"
Sapoznik, Henry	"Klezmer Plus"
Sokolow, Peter	"Klezmer Arranging & Orchestration"
Sokolow, Peter	"Klezmer Piano"
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INSTRUCTION

YIDDISH FOLK ARTS PROGRAM ("KlezKamp") YIVO Institute for Jewish Research
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National Yiddish Book Center
Old School House Rd.
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Have a limited number of period Yiddish sheets for sale (1890's-1930's) mostly theatre, art and cantorial--little klezmer

SOUND ARCHIVES
Gratz College
Tyson Music Department
10th and Tabor Road
Philadelphia, Pa 19147

Judah Magnes Museum
Archives of Music and Performing Art
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HENRY (HANK) SAPOZNIK is a musician, researcher, writer and lecturer on the subjects of Yiddish and American popular and folk cultures. He has been active in the performance and research of country music, ragtime and *klezmer* for over one sixth of a century.

In 1979, after playing Appalachian music and swing with "The Delaware Water Gap String Band", he formed the Yiddish *klezmer* band "Kapelye" with whom he has recorded three albums and had several European tours. "Kapelye" has appeared in such Hollywood films as "The Chosen" and "Over the Brooklyn Bridge"; Mr. Sapoznik also researched and produced music for several documentary films including Josh Waletzky's "Image Before My Eyes" and "Partisans of Vilna". He is also the designer and director of YIVO'S Max and Freida Weinstein Archives of recorded sound and the Yiddish Folk Arts Program ("KLEZKAMP")

Mr. Sapoznik's other interests include the study of early film animation, "B" movies, and ethnoculinology. He lives in Brooklyn with his answering machine.

PETER SOKOLOW, player of keyboard and reed instruments, vocalist and orchestrator, has been a professional musician since 1956. He has appeared regularly with well-known *klezmer* musicians Dave Tarras, the Epstein Brothers, Sid Beckerman, Ray Musiker, Paul Pincus, Howie Leess, and Rudy Tepel; he has performed and recorded extensively with virtually every Hassidic orchestra in the New York area. He has orchestrated eight LP albums of Chabad (Lubavitch) nigunim and two for singer Shlomo Carlebach, the hit off-Broadway musical, "The Golden Land", a Yiddish musical, "Heintige Kinder", starring Peisach Burstein and Lillian Lux, and music for Josh Waletzky's film, "The Partisans of Vilna".

With banjoist/author Henry Sapoznik, Mr. Sokolow has appeared in the film, "The Chosen", the concert series, "Klezmer Meets Jazz" and "What They Laughed At", the New York Klezmer Festival, and the Yiddish Arts Festival. They perform together in the Original Klezmer Jazz Band (Menorah LP 6000), and with "Klezmer Plus", a commercial band.

In addition, Mr. Sokolow is a highly regarded keyboardist-vocalist in society, Irish and "pop" orchestras, and he enjoys a fine reputation as a "stride" pianist à la Fats Waller in New York traditional jazz circles. He has taught and lectured on jazz and Jewish music, and has written liner notes for jazz LP albums.



Photo by Judith Helfand